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Mr. SPENCER, Pythias.
Miss O'BRIEN, Calanthe.

Friday Night,

Romeo and Juliet

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ULIUS CÆSAR. Mr. HANFORD, Maro Antony. Mr. SPENCER, Casslus.



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oming to the heaters.

The repertoire that will be presented at the Academy of Masic this week by Miss Nora O'Brien. Mr. Charles B. Haniord, and Mr. Eliha R. Spencer, is one that is sure to be appreciated by lovers of tragedy.

The plays that will be offered are, "The Merchant of Venice," 'Virginius, 'Julius Caesar,' "Damion and Pythias," 'Remoo and Juliet," and "Othello." A notable feature is that of the claborate stage settings and mountings.

The names of the stars assure the public that the leading roles will be pleasingly interpreted. Mr. Hanford's portrayal of Shylock is pronounced by numberless critics to be wenderful, while Miss Nora O'Brien, as Portia, has been highly landed. Mr. Spencer is particularly happy in the character of Bessanio, and his work always evokes great applause. evokes great applause.

The supporting company was selected carefully and at a great expense. It numbers sixteen persons, each of whom plays his, or her, part with the minutest detail.

detail.

Mention must be made of Miss O'Brien's Juliet. It was in this role that she made her first success. Haltimore was enthusiastic over her and her services were constantly in demand.

Jane Germon, who is well known in this city, will be seen in her favorite character of the nurse, in "Romeo and Juliet." Whenever that role is spoken of, Miss Germon's name is invariably associated with it, as she has supported almost every star who has essayed Juliet.

Chauncey Olcott, the Irish comedian and changes of the first and the first singer will begin a week's engagement at the Grand Opera House to-morrow night in Piton and Jessop's romantic drama, "The Irish Artist."

Mr. Olcott has been seen here before in

his play and the impression left by his work was of a most peasure that almost flis work is of a refined order that almost suggests an Irish version of Mansfield's "Prince Karl," and the dramatic work he has chosen is of the same character. "The Irish Artist" is of the new order of things. The antique school of Irish drama in which Tyrone Power, John Drew, Brougham and Boucicault figured so prom-inently and made famous by their genus has passed away and in its place we have light, remantle class of plays such ns Mr. Olcott presents here this week.

The story of the play is simple. It is that of an Irish lad's love for a girl from whom he is separated by various misunderstandings and machinations of those opposed to him and the story shifts from the picturesque Irish court to the cities and is told in an interesting and often thrilling

Chauncey Olcott is a picturesque hero and sings several delightful congs composed by himself. In fact his voice seems to have greatly improved, if such a thing is possible, and his singing of an Irish serenade is an excellent bit of vocalism. Mr. Olcott has a fine stage presence and his acting is of

"A Milk White Flag," with its excellent company and superb accessories, will be seen at the National Theater this week, and will doubtless be accorded a hearty welcome by not only those who have seen it before, but by those who are waiting in pleasurable anticipation for the event.

in pleasurable anticipation for the event.
Charles Hoyt's gift does not lie in the
way of construction. His plays are all
groups of incidents, not at all inter-dependent. He does not bother himself much
with analytical social studies. He does
not probe beneath the surface. He portrays manner rather than soul qualities.
We see his men and women and we know
them superficially, just as we would know
them in real life on short acquaintance.
It does not take longer than an hour or them in real life on short acquaintance. It does not take longer than an hour or two to become aware of the folbles and the weaknesses of a person of strong individuality. Hoyt's characters are always strong in their individuality, and the traits with which he endows them are not long in cropping to the surface. Few stage characters are so native in their traits as the colonel in "A Milk White Flag." Mr. Hoyt's gift in this field has been ignored simply be-In this field has been ignored simply be-cause he writes light, trivial plays with no serious sentiment in them. When Mr. Hoyt is dead perhaps somebody will con-cede that his work was original, clever and true in its representation of Amer-

Hopkin's Trans-Oceanic Star Specialty Company will be the attraction at Ker nan's Lyceum next week

The stellar features of the abouve company are the maryelous Rossow midgets, having awakened an interest never

ican character.



before attained by any vandeville attraction seen here. The Rossows will cer-

the present week of Humperdinck's famous opera "Hansel and Greich". The music will be sung by Sir Augustus Harris' London Opera Company and the tour is under the direction of Mr. Augustia Daly.

The fact that Mr. Daly has undertaken the presentation of the opera in this country is ample proof that it is quite, up to the required standard of merit, "Hansel and Gretel" is the one opera familied in recent years that has claimed the attention and received the indersement of all the great composers in Europe and its success on the Continent was little short of phenomenal. But great as its cureer was on the other But great as its cureer was on the other isid of the water it was not more emphatic than has been the version at Daly's Thea-ter in New York 'where it has been run-ning for the past six weeks. The run at Daly's closed last night much to the regret of the Metropolitan theater-goers and the

O'Trien, who is associated with Mr. Han-ford and Elliu Spencer, is a native of Baltimore, and out of compliment to the young lady, her friends have secured nearly two hundred seats for the opening night. It will be a gala occasion, and both Mr. Hanford and Miss O Brien will be made to feel that they are among friends.

THE WEEK IN REVIEW.

The choice last week of pure dramas lay between the New National Theater and Allen's Grand Opera House. At the former, with the exception of "Romeo and Juliet," the latter of whom is still engaged in cutting up the former into little stars, it was all French, exquisitely, feverishly French. Camille, Denise, and Frou Frou, and Frou Frou, Denise and Camille. Denise was a stranger, but most people won their bets who wagered that she would be a lady who had gone wrong some time in her butterfly career, and who was put straight on the social record by the inimitable genius of her creator. It was rather sad, however, to think that Camille had

sad, however, to think that Camilie had to die to gain her crown, likewise Frou Frou, but that Denise was permitted to live it out to vindicate Mr. Damas' strange, semi-tropical notions about the proprieties of life.

And there was Juliet, who had not sinned at all, so far as we know, who also died

And there was Juliet, who had not sinned at all, so far as we know, who also died temporarily, and again really, when Romeo had been sauffed out and there was nothing or nobody to live for.

The heroines of the French plays were quite the rage, nevertheless, last week. It is true that it takes an impressionist to evolve the moral in them, but the moral is not the point at issue. The only objective thing in sight with these dramas is to give glimpess into things which are not supglimpses into things which are not sup-posed to be for polite society.

All the same, we are more French than the French. When we can't get a good French play to translate, we make one.

Heroch play to translate, we make one, Herod is outheroded in "His Puritan wife" and "The Masqueralers."

"Shore Acres" takes the vitriolic taste of these wanderers on delicate grounds out of one's mouth. It is true that Nell, who is as pretty and pasternlas a spray of golden rod, asks if she can "go" with Sam, neither helm marked but that is Sam, neither being married, but that is because of the idyllic education of Nell. It is delightful, because it is so naive. "Shore Acres" is undoubtedly the place to run down and spend the winter after a week of Parisian plays.

As to Miss Oiga Nethersole, the only thing to be noted about her this time is that she has become more demonstrative, evidently following the axfom of Demosthenes, that which is most to be desired is action, action, action. This is particularly to be remarked of her Juliet in the sombre passages, and of her Frou Frou. People will not be apt to forget her muscular and vocal expression of grief on the news of the death of the wicked but fascinating Paul. nating Paul.

Perhaps it can also be said that she has exalted Camille into the classification of the repentant Magdalenes by the introduction of the crucifix scene in the last act. People will not forget, either, the gorgeous set-ting of the scene at the retreat given her by Paul, in which she comes in gowned in ecru to complete the symphony of color.

Mr. Herne is always himself, and he knows that there is a very large, perhaps a general, taste in this city for clear dramatic water. Pots, pans, eranherry sauce, and the good old dialect of the simple people, whom the stump oraters call the backbone and sinew of the natism, are good enough for the palate and the pulse of the average American play-goer yet; but; of course,

moved was quite gorgeous and helped along the illusion materially. Mr. Palmer Cox-rides his hobby in a good entertainment, and has made a clever stage thing out of some very interesting books of his.

keiner, the inageram, shound, of course, be included in the notices of things from the land of wonders. Keilar always has a cinch, as it were, on his critics. He does things which nobodly else can do, not even the critic, and hence the justice and sincerity of all the good things that are or can be said about him.

But, to speak by the card, or the short bill, "The big Sensation" was at Kernan's. This is the kind of play that Flynn and Sheridan always carry about with them, so that no one was disappointed when it was announced that they were coming to town. Manager Kernan can be counted on the strength of the strength o always to lasso at long range anything that and the long life of his theater and his ess of him and his.

MUSICAL NOTES.

of the Metropolitan theater-goers and the cutire production is now en route to this city.

The announcement of Charles Hanford's engagement at the Academy to-merrow night is, in itself, sufficient to fill the house, but additional interest is given to the occasion, as the house will be largely made up of Baltimoreans. Miss Nora tingly and Mr. William D. McFarland are O'Prion who is associated with Mr. Hay. niso soloists.

inso soloists.
Congregational singing is now the feature in the First Presbyterian Church. Dr. Talmage aiways insists on this devotional part of the service being zealously performed by his audiences, "When convinced that four angels in heaven do all the singing before the great throne I will let four people in my cheir do all the song service for my people," was the doctor's frequent remark in Brookiyn.

Mr. D. B. McLeod, organist for St. Paul's (Episcopal) Church, will give Tour's "Communion service in F." The vested choir will sing "O Jesus, Thou art standing."

Mr. J. Frank Donohoe, who will inaugurate the opening of the new organ at Caivary Baptist Church, is the guest of Mr. Gannon, director of St. Matthews.

This morning's choir at Calvary Baptist Church will consist of: Mrs. Thomas Noyes,

Church will consist of: Mrs. Thomas Noyes, Miss Eleanor Simonds, Mr. D. V. Hoover, and Mr. Petry Turpin.

Miss Blanche Rueckert will sing a sole at the Sixteenth Street Baptist Church. Mr. Peter Foster is organist. Prof. N. Dushane Clowert, present street Baptist Church.

Percy Foster is organist. Prof. N. Dushane Cloward, precentor.

Prof. Maina and his wife gave the duet from "The Barber of Seville," at the Southern Relief Society concert. Mrs. Maina sang "Kathleen Mavourneen" with great expression. Miss Birdle Lucas was violinist. This young lady will appear during the coming week in a concert at Cumberland, Md. She is a pupil of Prof. Josef Kaspar, the popular ex-conductor of the Choral Society. Mine. Romer Kaspar will be soloist at St. Paul's Methodist Church today.

Miss Anita Cluss played a harp solo with organ accompaniment at the Calvary

Miss Anita Cluss played a harp solo with organ accompaniment at the Calvary Church organ recital; Prof. Gelest was the organist. The number, "Andante," from "Mose in Egitto," was well received. Miss Cluss will shortly begin her concert tour. She will be assisted by Miss Jennie Gardner Stewart, prima donna from Heinrich 'Grand Opera Company; Mr. C. Vanmetie Gates, dramatic reader, and Miss Mae Blossom Boley in minor characterizations.

Miss Alice Judson made her debut in "Faust" in the role of Stebel, in the Quaker City, with Hinrichs' Grand Opera Company. Prof. T. William Pearman is arranging for a series of monthly popular concerts to

Frof. T. William Pearman is arranging for a series of monthly popular concerts to be given at the Church of Our Father. He intends to have a good class of popular music rendered by efficient artists. The first concert will be on Tuesday, November 26; the second on Monday, December 23, will be a Christmas Carol concert. In Language 1896, they will be river a builed will be a Christmas Carol concert. In January, 1896, there will be given a ballad recital. General programme in February, grand sacred concert in March. Among the artists are Dr. J. W. Bischoff, organ; Mr. Eugene Coffin, saxaphone: Miss Anita Cluss, harp; Mrs. Hattie Meads Smith, Miss E. Bond, Mrs. Morgan D. Lewis, Miss Florence McNelly, Prof. T. William Pear-man.

man.

Mr. John Porter Lawrence gave for his two instrumental numbers on Friday night, Chopin's "Scherzo" C sharp, and "Impromptu Waltzes." Saturday evening he performed Saint Saen's "Slumber Song." Mrs. Shir-Cliff sang at the last named occasion an aria from "Hamlet." On December 3 Prof. Lawrence will give a concert, assisted by Dr. Hopkinson of Baltimore and Mrs. Shir-Cliff.

Mr. Percy Foster, director of the Moody choir, says at their next Tuesday night rehearsal this organization will prepare for a concert, to be given for some charitable.

Speaking of these things and then about

Speaking of these things and then about the "Brownies" is like turning the cormer of a street and getting into a new country. But, really, in the "Brownies" we reach the oldest country, after all, that we ever knew anything about.

Lots of grown people had a beautiful glimpse into fairyland all week at Lafayette Square Opera House. This return to first principles was in a decidedly refreshing manner, when we look back at the "Bevil's Auction" and the "Black Crook."

The scuery amid which the Brownies moved was quite gorgeous and heiped along

Kellar, the magician, should, of course

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